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## REVIEW

*Altisländisches Elementarbuch* von Andreas Heusler. Zugleich zweite Auflage des *Allisländischen Elementarbuches* von Bernhard Kahle. In Germanische Bibliothek, ed. Wilhelm Streitberg. Heidelberg 1913. pp. XII+264.

A second edition of Kahle's well-known book has long been needed, but what we have before us is really a new book which has nothing in common with its predecessor except the name and the fact that it appears in the same series. As the author himself tells us, not a single chapter has been taken over from Kahle's work and all the main chapters are arranged on a wholly different plan.

To offer a beginner a presentation of Old Norse phonology that is, at the same time, thoroughly scientific and intelligible is not an easy task. Kahle, it may be safely asserted, had not accomplished it. His method was the usual one of most German textbooks on the Germanic dialects, viz., to take up the history of every sound by itself, tracing the changes from Pre-Germanic into Old Norse. Heusler does not break with this tradition. His arrangement is different in that it presents the phenomena of combinatory change, such as umlaut, breaking, consonantal assimilations, in separate groups. This, no doubt, is an improvement. But from the point of view of the student this is only a minor help. The method which takes Pre-Germanic as its basis and treats of all the facts of the language from the viewpoint of Pre-Germanic grammar, is undoubtedly thoroughly scientific, but its pedagogical value is very limited, for, unless the student has a fair knowledge of *Urgermanisch*, he has to take all the premises for granted. Now a study of this subject is impossible until the dialects are mastered. The student who begins the study of Gothic or Icelandic as a rule knows nothing of *Urgermanisch* and references to the works of Streitberg or Kluge are of little use to him. He is unable to understand or to verify reconstructed forms marked with asterisks. Yet such forms are often the only ones adduced to exemplify certain sound-changes, e. g., § 69, *i > y*: urn. *lingwa > lyng*. Why not choose *tryggr* or *ykkar*, where the corresponding Gothic forms are available? And how can a beginner appreciate equations like O. N. *todda*, *spotta* with O. H. G. *zotta*, *spotton* in relation to the change of Pre-Germanic *ōō*, *þþ* to *dd*, *tt*? Especially when the etymology of both these examples is quite obscure (see Hirt-Weigand *Wörterbuch* s. v. *Zotte*, *Spott*).

So the question arises whether from the pedagogical point of view a different plan is not desirable, namely, instead of proceeding from the Pre-Germanic basis, to present the facts of Old Norse phonology by themselves and give the historical and comparative explanations separately where they will not confuse and discourage the beginner. It goes without saying that a student before attempting the study of Icelandic or any other Germanic dialect should master Gothic, but that is all that can reasonably be expected of him. The writer of an elementary introduction, if he wants to make his book of real service, should keep this in mind.

The second part of the book dealing with the morphology shows an innovation deserving of all praise, namely the placing of the Gothic paradigms by the

side of the Icelandic ones. This is but logical, for why treat the phonology comparatively and the inflections in a purely descriptive manner, as is the case in most textbooks?

The greatest changes, however, are in the third part dealing with Old Norse syntax, to which Heusler devotes 87 pages against 22 in Kahle's edition. That the comparative method is not employed here is entirely due to the fact, so the author frankly avows, that the material for such treatment is at present wholly inadequate. At best the comparative method could only be attempted for certain phases. Of chapters containing new syntactic features we note particularly those on Reflexive Verbs (33), Prepositions and Adverbs (34) and Impersonal Constructions (35). Wholly new is the chapter on Ellipsis and Anacoluthon (38), while the chapter on Relative Clauses (§§ 457-464) is greatly expanded. In view of the fact that this is one of the most idiomatic phases of Old Norse syntax, the expansion is more than justified. Too much praise cannot be given to the copious and judicious use of examples with literal translation, which gives the chapters on syntax a particular value.

The chrestomathy is almost wholly new. Of the selections in Kahle only the story of Hakon the Good from Snorri's *Heimskringla* is retained. The changes, it seems to me, are not to be regretted, except in the case of those from the *Njáls saga*, of which Kahle had presented an admirable extract telling the story of the slaying of Gunnar. For this Heusler has substituted the chapter describing the feud of the two women, *Hallgerðr* and *Bergþóra*, how they cause each other's thralls to be slain. Whatever may be said in favor of the change on syntactical grounds, it is certain that the new selection is inferior to the old one in human interest and vividness.

On p. 224, l. 5, *kann* is a misprint for *hann*. On p. 246 in the vocabulary the word *gata* "way" should be inserted after *garðr*.

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*Jonas Lie, Selected Stories and Poems*, edited with notes and vocabulary by I. Dorrurn, teacher of Norwegian Language and Literature at Park Region College. Published by the Free Church Book Concern, Minneapolis, Minn.

This text, so wisely selected and ably edited by Mr. Dorrurn, is particularly well fitted for high school and college classes. The stories belong to Lie's best and most typical productions and will serve to guide the student to a better understanding also of the author's larger works. Of one of these short stories the great author and critic Arne Garborg says: "The charming little animal story 'Nordfjordhesten' has earned for its hero a world renown". And of another he says: "In 'Finneblod' Lie has for once surrendered himself fully to his fancy. We drown in mystic sea mists and dream-dizzy sights through which a little love story twines its slender web. The whole is like a feverish dream, but we feel what a pastime it has been for the author to move unrestrained for a while in the world of the draug". Besides the vocabulary and explanatory notes the book also contains a short biography of Jonas Lie.

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